

# The Hymn

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Volume 11

Number 1

# The President's Message

## THE FORWARD FUND

With The Forward Fund, The Hymn Society is engaged in a major effort as it seeks to raise \$150,000 of capital funds to undergird the work of The Society. There are several matters relating to this Fund which I would like to note here.

First, you will want to know how the Fund stands. As of mid-December, including the generous gift of \$25,000 from the Perkins family in memory of our founder, Miss Emily Swan Perkins, we have received pledges totaling over \$38,000. Of this amount, about \$6,500 is still to be paid. These pledges have come from 141 individuals and organizations and include 66 life memberships in The Society. To this should be added contributions promised but not yet officially recorded which will total about \$1,000 dollars. It will be evident that we have made substantial progress but still have a long way to go to reach our goal.

One of the areas that holds real promise and has not yet been fully developed is that of Memorial Gifts honoring hymn or tune writers. Through the years a substantial number of individuals and churches have been interested in, or had association with, such authors. What could be more appropriate than to have their names with a brief biographical sketch appear in the Book of Remembrance which will be on permanent display in the Memorabilia Room at the Inter-church Center in New York? Perhaps you or your church will want to make a gift for this purpose.

Legacies are another factor in the effort to raise The Forward Fund. One of our members has put in his will a gift of \$10,000 for The Hymn Society. Not everyone can provide as substantially as this; but a number of legacies, in large amounts or small, would materially aid The Society as the years go on. Would you be interested in including The Society in your will?

Thus The Forward Fund invites us to provide adequately for the growing activities of The Society. As has been previously noted, gifts large or small are most welcome. We really have two goals: one, to raise \$150,000; the other, to have every member of The Society share in this effort. We eagerly solicit your help in reaching these goals.

—DEANE EDWARDS

# The Hymn

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Ruth Ellis Messenger, *Editor*

Edward H. Johe, *Musical Editor*

Armin Hacussler, *Literary Consultant*

Seth Bingham, *Musical Consultant*

Richard W. Litterst, *Book Review Editor*

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All correspondence concerning membership, literature of the society, or change of address should be directed to The Hymn Society of America, 475 Riverside Drive, New York 27, New York. Telephone: RIverside 9-2867.

All correspondence concerning THE HYMN should be directed to Dr. Ruth E. Messenger, 720 West End Ave., New York 25, N. Y.

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# The Editor's Column

## THE PURPOSE OF THE HYMN

As THE HYMN enters upon the second decade of its publication, it is well for us to re-think its initial purpose, which is identical with that of The Hymn Society:

The purpose of the Society is to cultivate the use in worship of the better Christian hymns and tunes; to stimulate congregational singing of hymns; to encourage the writing and publication of hymns that express the spiritual needs of the modern Christian life, and of tunes of genuine musical value that are adapted to congregational singing; to collect hymnic data and to encourage research and discussion in the field of hymnology, with a view to publication of important material thus secured.

This purpose has guided us throughout our first decade and will continue to do so.

A happy experience of all students and lovers of hymns has been to observe and enjoy the fine periodicals which have appeared in the last ten years—all of them devoted largely to the same or related objectives as those of THE HYMN. Among these are *The Church Musician* (Southern Baptist Convention), *The A.G.O. Quarterly* (American Guild of Organists), *Jubilate Deo* (United Church of Canada), *Journal of Church Music* (Lutheran), *Music Ministry* (Methodist) and *Response* (Lutheran Society for Worship, Music and the Arts). In addition to specific publications, many valuable articles upon hymnic subjects, informative and often inspiring, are to be found in a wide range and variety of periodicals, religious and secular. It is evident that music and worship occupy an increasing area in the thought and interest of several denominational bodies. Are we approaching the time when publications like the above will, in the natural course of events, supersede THE HYMN?

We believe that our independence of denominational and sectarian oversight and our presentation of an inter-faith viewpoint, our informal but very real connections with national and world religious and musical federations, will always assure us a place in this enterprise of hymnological research and discussion. The measure of our cooperation is the measure of our responsibility. It can be accepted and discharged only with the active participation of our entire membership in the aims and purposes of THE HYMN. The publication of THE HYMN is not an academic venture. It is a spiritual adventure of faith and hope.

—RUTH ELLIS MESSENGER

# Music Typography for Hymnals

AN INTERVIEW WITH JAMES H. Y. BEAVERSON



MR. BEAVERSON IN HIS SHOP

THE FIRM OF GEORGE BEAVERSON AND SON was established in New York City in 1897. Twenty-nine years later in 1927, Mr. James H. Y. Beaverson became head of the firm. In 1940 the shop was moved to Lyndhurst, New Jersey, where hymnal editors and compilers found the same expert skill and rare knowledge of music problems, long associated with the name of the firm. In 1956, Mr. Beaverson moved his shop to Metedeconk, New Jersey. Here he has recently completed a book, illustrating his finest craftsmanship, *The Service Book and Hymnal of the Lutheran Church in America*.

Since music typography is one of the oldest methods used to produce hymn pages and most hymnals have been and still are being done by this method, Mr. Beaverson has been requested to describe his craft for the benefit of present-day students of hymnology, and as an important record for the future.

Briefly, music type for hymnals is first set page by page in a printer's composing stick. The text is then added and the whole placed in a frame. (See illustration.) From this a metal cast is made for each







page, from which in turn, the hymnal page is printed. This metal cast is a printing plate used for letterpress printing. If any of the reproduction methods of printing is to be used, that is, photo-offset-lithography, a reproduction proof of the type page (music and texts) is taken and made ready for the camera. The latter method was used by Mr. Beaverson for the Armed Services *Hymnal* (1958).

In greater detail, music type (foundry type) is set by hand, beginning with the upper left hand corner of the page and proceeding left to right. The staff lines are centered in the body of the type which may vary from one em to ten ems in width. All clefs have staff lines with each clef. Line accidentals, for the most part, have staff lines running through them, but space accidentals do not. Notes are separate: line notes are on the face of the body of the type; space notes are usually kerned or overhanging so that the face of the note fits between the staff lines. Chords are set in sections with separate pieces of type, according to the nature of the chord.

Hymn headings, tune names, authors, composers, copyrights and so forth, are set either on the linotype or monotype machine. The words for the hymns are set on the monotype machine or by hand.

Many kinds of music books have been and are being produced by music typesetting.

Problems of hymn text arrangement, particularly the syllabification of the stanza lines, must be solved by the typographer, if the editors have not laid out the page. This is one of the most important details in hymnal production. Words must be correctly divided into syllables and must correspond accurately with the notes.

The manuscript pages of a hymnal are sent to Mr. Beaverson, sometimes hand-written and sometimes as reprint copies; and they may not be uniform in format. The format for the book is usually determined by the editors but the typographer must see to it that all manuscript conforms to the style selected. Four styles or fonts of music type are generally used.

Mr. Beaverson has made a number of major hymnals, among them *Hymnbook* for the Presbyterians, the *North American Baptist Hymnal*, the *Mennonite Hymnary*, the *Army and Navy Hymnal* and the *Hymnal for Colleges and Schools* (Yale University Press). His latest book is *Sing to the Lord*, a youth hymnal of the Evangelical and Reformed Church. Members of The Hymn Society are interested to know that his work is seen in Miss Emily Perkins' *Riverdale Hymns*.

As a young man, Mr. Beaverson helped to produce the pages for

(Continued on p. 14)

# Hymn Tunes and Emotions

ALFRED B. HAAS

A GERMAN PROFESSOR in a college course in music appreciation once told us that the essential requirements for ideal musical compositions were those which caused the cranio-sacral and sympathetic nervous systems to be active in well-balanced proportions. When we pressed him to give examples of music which had this effect on the autonomic nervous system his prompt reply was: "Beethoven's Ninth, his string quartets, Gregorian Chant, and Bach." While recognizing that this is a somewhat neurological definition of music, and shows a rather pronounced preference for German composers, there is enough truth in the old professor's words to make those of us interested in hymn tunes think seriously about the manner in which they evoke, sustain and strengthen human emotions.

Music has long been a strong factor in producing emotional responses to religious truths. It fulfills John Dryden's words: "What passions cannot music raise and quell?" Its therapeutic value is evident in a verse taken from Hebrew history:

And it came to pass, when the evil spirit from God was upon Saul, that David took a harp, and played with his hand: so Saul was refreshed, and was well, and the evil spirit departed from him. (I Samuel 16:23)

Centuries later a young prodigal named Augustine was stirred by the chants composed by Bishop Ambrose in Milan:

I wept at the beauty of the hymns and canticles, and was powerfully moved at the sweet sound of the church's singing. (*Confessions*, Book ix)

On a May morning when spring had come to England, a young Anglican priest worshiped in St. Paul's Cathedral and listened to the Psalm for the day speak to his soul, as the music of the boys' choir reverberated through the mighty dome of Christopher Wren's masterpiece:

Out of the depths have I cried unto thee, O Lord. Lord, hear my voice: let thine ears be attentive to the voice of my supplications. (Ps. 130:1, 2)

That night God answered John Wesley out of the depths and the Evangelical Revival was born. No preacher in the field of mass evangelism has ever been unaware of the power of music in dealing with the passions of the human soul. For Dwight Moody it was Ira



Sankey at the melodeon; for Billy Sunday it was Homer Rhodeheaver and his horn; for Billy Graham it is Bev Shea and Cliff Barrows. No matter how good a hymn text may be it needs the handmaid of moving music to mount up with wings as eagles; and frequently the music will exalt a mediocre poem. Many years after he had written the nostalgic lines, "Lead, kindly light," Cardinal Newman said that he believed the popularity of the hymn was due to the music Dr. Dykes had composed, and while *LUX BENIGNA* is not too singable congregationally, all have felt the brooding mood of the music which creates its own form of nostalgia for "those loved long since, and lost awhile."

We all have experienced the way a hymn tune will run through our minds long after the text has been forgotten, and know how a tune will help us to memorize the words. The tune gathers associations around it which deeply affect our feelings, recalling old experiences, reviving old memories. I shall never forget an evening in Chicago's Loop, alone, waiting for a train, looking for a church, with people all around me rushing to restaurants and movies, and then came the clear sound of the carillon on the tower of Chicago Temple, leading me to that skyscraper church; as I followed the chimes I was humming with them: "Above the noise of selfish strife We hear Thy voice, O Son of Man."

Recognizing that hymn tunes represent highly personal choices, and that one man's meat may be another man's poison, I take my chances with this erudite company and propose to illustrate a few of the ways in which hymn tunes do strongly affect or create emotional moods when used thoughtfully in the service of the church at worship. Rather than using any one hymnal, I shall use the general tune names found in a cross section of major denominational hymnals. You may thus check the tune in the book you use, and we are not limited to any one book.

Picture in your mind's eye the average congregation gathered for the service of praise at 10:58 on a given Sunday. Most worshipers are in their places, some are still arriving. Ushers weave in pendulum motions through the aisles. The prelude is providing the vestibule leading into the holy of holies, and most worshipers are permitting the organist to guide them out of all the traffic of the ways into that quiet place all sacred to God's presence. But despite the good work of the best organist, the people present are atomistic, feeling their separateness, indeed, in a great city like New York, feeling their isolation, their loneliness. Then, with full organ, the hymn is given out and the

## THE HYMN

strains of KREMSEER fill the sanctuary. There is an assurance, a poised confidence about that music, an invitation to fellowship, and the conglomerate mass rises and begins singing: "We gather together to ask the Lord's blessing." After the first stanza they have become a unified group, joined by a good text, but more deeply united by a strong tune. Now suppose the minister had insisted on using WOODWORTH to open the service? Most persons would have recognized the Bradbury tune, but neither the tune nor the text, "Just as I am," brings one into the presence of One who is the Lord, high and lifted up. Only after praise and prayer and instruction can we move with the humility that sings "O Lamb of God, I come."

Sometimes the mood in worship must be one of assurance, quiet confidence, reverent trust. How well the plaintive Hebrew melody LEONI (YIGDAL) suggests this attitude. Perhaps joyous affirmation, resounding praise, is required. The ascending melody and quick tempo of Beethoven's HYMN TO JOY will help us to praise God. At vespers beside a placid lake we feel moved to reverence as daylight moves through twilight to darkness and CHAUTAUQUA (Sherwin) voices our expression of the prophet Isaiah's trisagion. Most of our classic Christian hymns are prayers, and may be used as common prayers, read together or as devotional reading in the quiet of our own rooms. But does the music pray? Plainsong has been defined as the sung prayer of the church. It prays, and no one can mistake the yearnings and petitions the various modes of Gregorian Chant present as the soul's outreach towards God. Yet once in a while music becomes a distraction to prayer in some hymn tunes, and hymnal editors badly combine invocation with syncopation, as the tune CAMPMEETING (Early American melody) for James Montgomery's "Prayer is the soul's sincere desire." Try singing the lovely biblical imagery in the last stanza to this jaunty little folk dance tune. I print it here showing the musical accents in capitals. The music can be found at number 303 in the *Methodist Hymnal* (1935).

o THOU by whom we COME to God,  
The LIFE, the TRUTH, the WAY;  
The PATH of prayer thySELF hast trod:  
Lord, TEACH us how to PRAY!

One would certainly not *read* this poem that way, but this is the way the music reads it for us, and the mood is "Jenny crack corn and I don't care," not prayer.

Perhaps another way to show how music may fit the meter but



not the sense of the words will be seen as we enjoy a look at a Thanksgiving hymn, Matthias Claudius' familiar "We plow the fields and scatter the good seed on the land." The text has varied settings, ST. ANSELM by Barnby in the *Methodist Hymnal* (1935), WIR PFLUEGEN (Schulz) in the *Lutheran Service Book and Hymnal* (1958) and the Presbyterian *Hymnal* (1935). Now if we decide to change these tunes, which are fairly suitable for the hymn, and we check over the metrical index, we see that under the meter 7.6.7.6.D. is listed PASSION CHORALE (Hassler-Bach). "Good!" we say. "Bach ought to help." So we sing, not "O Sacred Head now wounded" but "We plow the fields and scatter" . . . O noble tune! What strange words you now consort with! Surely this is a horrible example of a great tune spoiled by the wrong text, moods in contradiction, schizophrenic emotion. We can go further with another bad example. Suppose, anticipating Christmas and getting the jump on Macy's at Thanksgiving, we should settle ON TEMPUS ADEST FLORIDUM (Macmillan), also 7.6.7.6.D. and associated popularly with "Good King Wenceslas." Try it!

We plow THE fields and SCAT-TER  
The good seed on THE land.

But enough. Our emotion is laughter and this tune sets a pace quite adequate for "in his master's steps he trod" but out of step with the sower of the seed.

Hymns do express quite different motions of the spirit. Our religious feelings vary, and many types of hymn tunes are needed as we "give heart and mind and soul and strength to serve the King of Kings." Let me suggest a few tunes which in themselves demonstrate clearly many varied emotions. Those of you reading this article will find it helpful to play the designated tunes at home.

With a quiet, meditative, almost wistful feeling we hear the Welsh folk tune AR HYD Y NOS. But contrast it with another Welsh tune, CWM RHONDDA. Here is vigor, power, challenge. The chorus of Earl Marlatt's "Are ye able," with the tune BEACON HILL makes one want to march past the reviewing stand. I once heard it played zestfully by a VFW Drum and Bugle Corp! But its military mood comes from Harry Mason's work in building it on a University of Pennsylvania football song! Quiet, calm trust, waiting in peaceful anticipation is suggested by the Nagali-Mason tune DENNIS, and the same mood is felt in the well-known REST (ELTON) by Frederick Maker for Whittier's loved hymn, "Dear Lord and Father of Mankind." The joy of a new discovery, the rapture of a child over a surprise gift is conveyed by the

familiar ADESTE FIDELES, while some of the loneliness of pain and the humbleness of Bethlehem is vividly presented in Holst's CRANIUM. Heads high, hearts brave, assurance, readiness to face a new day: these qualities are all in stirring LANCASHIRE. The whole impact of Luther's audacious trust in God, the iron-in-the-blood courage of the Reformation is felt in EIN' FESTE BURG. The Christian's confidence, even in an atomic age, in a world that cannot be shaken, his faith in a city that has foundations, whose builder and maker is God, his morale fortified by the great cloud of witnesses, all this is majestically present in Ralph Vaughan Williams' SINE NOMINE. . . . "Thou in the darkness drear their one true light, Alleluia!"

Thank God for tunes that urge us to press "Onward, Christian soldiers," to "have done with lesser things," to think quietly of the "Love that wilt not let us go," and give us that deep confidence that "When other helpers fail and comforts flee," He who is "help of the helpless" will abide with us. And so it is appropriate that we end our fellowship together in this Annual Meeting of our Society as we stand and sing that stirring tune LUTHER from Klug's *Gesangbuch*: ("We come unto our fathers' God")

Their joy unto their Lord we bring,  
 Their song to us descendeth;  
 The spirit who in them did sing  
 To us His music lendeth,  
 His song in them, in us, is one;  
 We raise it high, we send it on,  
 The song that never endeth.

*Note:* The above article was an informal paper presented to The Hymn Society at its Annual Meeting, Saturday, May 9, 1959. The Reverend Alfred B. Haas is a member of the faculty of the Theological School, Drew University, Madison, N. J.

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### Among Our Contributors

JEAN CARTER COCHRANE of Plainfield, New Jersey, is author of *Foreign Magic, Church Street, The Bells of the Blue Pagoda, A World Wide Church* and numerous articles. She is a member of the Author's League of America.

THE REVEREND LUCIEN DUESING, O.S.B., is Organist and Director of the Polyphonic Choir, St. Meinrad's Archabbey, St. Meinrad, Indiana.

LOUISE H. JOHNSON is Director of Music in the Church School, First Congregational Church, Columbus, Ohio.



# Recent Legislation on Hymns in the Roman Catholic Church

LUCIEN DUESING, O.S.B.

THE INSTRUCTION on *Sacred Music and the Sacred Liturgy*, issued on September 3, 1958, can rightly be called Pius XII's last will and testament to the Catholic Church. The document comes from the Sacred Congregation of Rites, and Pius XII is quoted as "having deigned to approve in a special way the whole and the single parts and ordered that it be promulgated, and that it be exactly observed by all to whom it applies." As the name implies, the Instruction deals with a variety of subjects, ranging from Gregorian Chant to the use of bells in liturgical worship.

The main feature of the Instruction, however, is congregational participation in "sung" and "read" Masses. Of particular interest to readers of THE HYMN is the encouragement given to the use of hymnody under the title of "popular religious song." After a detailed treatment of the norms for the use of Gregorian Chant, the official music of the Catholic Church, the document goes on to list the following types of music in the order of their importance: sacred polyphony, modern sacred music, popular religious song, and religious music.

"Popular religious song is to be highly recommended and promoted," in the words of the Instruction itself. "By means of it, in fact, the Christian life is filled with religious spirit and the minds of the faithful are elevated. This has a place in all the solemnities of Christian life, whether in public or in the family, and even during the labors of daily life; but it has even a nobler part to play in all the 'pious exercises' performed inside and outside the church; and it is sometimes admitted in liturgical functions themselves." This last prescription applies to the "read" Mass only. In the "sung" Mass Latin is to be used exclusively, unless "ancient and immemorial custom" permits. And then only after the Latin words have been sung, may the vernacular be sung, if the local Ordinary permits it.

"Popular religious hymns may be sung during the 'read' Mass, but with the observance of that law which prescribes that they be suited to the separate parts of the Mass." It is obvious from this principle that not only the processional or recessional be related to the Mass or spirit of the feast, but the Offertory and Communion hymns must be consonant with these parts of the Mass. The congregation could hardly be called participants, if their hymns would be wholly independent of the priest's actions at the altar.

"So that popular religious songs may then accomplish their pur-

pose, 'it is necessary that they fully conform to the doctrine of the Catholic Faith, that they expound and explain it rightly, that they use simple language and simple melodies, that they be free of ostentatious and inane superfluities of words, and finally, even if they are short and catchy, that they contain a religious dignity and seriousness.' The Instruction here quotes the Encyclical of Pius XII, *On the Discipline of Sacred Music*, published in 1956. And then the warning is added: "The Ordinary (that is, the Bishop of the Diocese) must watch with care that these prescriptions be observed."

"All those who are interested in the subject are urged to collect the popular religious songs, even the most ancient, which have been written or passed down by word of mouth, and to publish them for the use of the faithful, subject to the approval of the Ordinaries of places." An encouraging word for the researcher in the field.

The rest of the Instruction relegates "religious music," Oratorios, Passions, and so forth, to concert halls and auditoriums, hesitantly "tolerates" the electronic organ in case of absolute necessity, strictly condemns the use of radio, phonographs or tape recordings in liturgical functions or pious exercises inside or outside the church, regulates radio and TV broadcasts and bids the traditional use of church bells.

To summarize the most recent authoritative statement on hymnody in the Catholic Church: the publication and use of popular religious song is to be encouraged, provided these songs are simple and orthodox doctrinally, as well as dignified and religious musically. This directive is meant to stimulate congregational participation. It is sincerely to be hoped that it will go far to attain this end.

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MUSIC TYPOGRAPHY (*Continued from p. 7*)

the Episcopal *Hymnal* (1916) of which the late Canon Douglas was actual music editor. He also worked with Carl F. Price on several hymnals. He produced the pages for the original setting of the *Proper of the Mass* for Eugene Fischer of J. Fischer and Brothers Company.

At the Annual Meeting of The Hymn Society, May 1959, Mr. Beaverson presented to The Society an exhibit including type specimens, the hymn set in type, "Come, ye thankful people, come," as here illustrated, the metal plate made from the type, and a copy of the hymnal showing the printpage where it occurs.

The exhibit will be a feature of The Hymn Society's permanent exhibit on display in the Interchurch Center. We are indebted as a Society to Mr. Beaverson for a generous gift of great value and for his courtesy in explaining its details for publication here. —THE EDITOR



# Hymn-Anthem and Prelude Literature

EDWARD H. JOHE

## Hymn Anthems

"Light's Abode, Celestial Salem"—Handel-Sircom. Sacred Design Associates, SATB, #SD 5909.

This is a text (attr. to Thomas à Kempis) and music that "sings." Each voice line shares in the joy that is inherent in this music. Whether or not it was the intention of the arranger, there is a beautiful cohesion of accompaniment and voice parts which remind one of the "play" between tutti and solo instruments in Handel's concertos. Sacred Design Associates (P.O. Box 5452, Minneapolis 8, Minn.) is a new publisher of church music whose contemporary cover designs carry the inscription *Quality Choral Music*. This anthem is one of the first of their music publications.

"Christ Is Made the Sure Foundation"—Dale Wood. Sacred Design Associates, SATB, #5904.

This is a "churchly" setting of a great hymn of invocation translated from the Latin by J. M. Neale. It is quite refreshing to find such anthems as this. The music is attractively simple, direct and interesting, carrying the spirit of this noble text without distracting pretensions.

"Crown Him Lord of All"—Kenneth Finlay. Francis, Day and Hunter Ltd., #23426.

Perronet's hymn is here given a festival setting based on MILES LANE. It is scored for Jr. Choir and SATB Choir. If done without Jr. Choir, the sopranos divide. The stanzas move along in strophic form with rather sudden key changes and a most interesting change of meter in the third stanza. The anthem requires sopranos (Jr. Choir or adults) capable of producing brilliant tone. It is a festival anthem and a very good one for a "grand finale."

"My Shepherd Will Supply My Need"—Traditional Southern American Hymn Tune. Virgil Thompson. H. W. Gray.

Directors will be interested to know that this favorite of mixed-voice choirs is now published in the following arrangements: SA, #2562; SSA, #2558; SAB, #2571.

"Sing Joyous Christians"—Antonio Lotti, edited by Walter Buszin. Concordia Publishing House, #98-1456.

For the Feasts of Easter and the Ascension. It is easy and reverently happy music and would serve as an excellent choral call to worship.

"I Sing the Mighty Power of God"—English tune, FOREST GREEN, arranged by Austin Lovelace. Canyon Press.

This is the familiar text of Isaac Watts. The "singing line" in the tune FOREST GREEN adds a new spirit to the hymn. Written for SATB, the arrangement is well within the range and interest of a Youth Choir and would appeal to the religious and musical feelings of youth.

"Sing Praise to God"—German hymn tune arranged by Lloyd Pfautsch. Summy-Birchard Co., SATB, #5315.

MIT FREUDEN ZART is a virile tune in  $3/2$  meter. This arrangement for the hymn text of Johann Schütz (1640-1690) brings in  $4/2$  and  $2/2$  meters in an effective manner without destroying the quality of the word phrasing. It is a praise anthem full of grace. It is not difficult and the nature of the tune plus the singability of the arrangement would give choristers a happy and invigorating experience.

*Laus Deo*—Llifton Hughes-Jones. Mills Music Inc., Unison, #5019.  
*A Thanksgiving Hymn*—Eric Thiman. Mills Music Inc., Unison, #5018.

The vocal line of each of these has a big sweep which would sound well with massed children's voices. They are not the sing-song type of children's unison song and each has an optional descant. The text of the *Thanksgiving Hymn* (G. E. L. Cotton, 1866) appropriate in any season would, in its descriptive phrases and meaningful words, appeal to children.

"Ye Servants of God"—OLD 104th, arranged by Don Malin. B. F. Wood, #736.

Written for a unison treble and SATB choir on the tune OLD 104th, this well-known text of Charles Wesley takes on a refreshing vigor. While each stanza is arranged in harmonic style, a glorious and natural climax is achieved in the final stanza.

"As the Disciples"—Lee Hastings Bristol, Jr., SATB, Canyon Press.

This Communion text of Percy Dearmer is from *Enlarged Songs of Praise*. The musical treatment gives it a strange and strong impact through its submission to the words. The text is a gem for contemporary congregations. The story of the Disciples is important in



this anthem and directors who weigh the factors to be considered in worship music will find this Communion anthem worth investigating.

"O Mortal Man"—Jean Berger. Neil Kjos Co., #5225.

If it hadn't been stated that the author of this text (Thorne) is of the sixteenth century, one would suspect that a contemporary writer was showing concern over man's preoccupation with "things." This hymn is certainly fit for our century. The composer has written an original hymn, first in strophic form (SATB), followed by the text in anthem form. The latter is effectively composed. It has a fresh directness in its pulse and harmony; it is not difficult and just the right length for a sermonette!

"Come, Holy Ghost and With Thy Sacred Fire"—W. H. Anderson. C. C. Birchard, #2123.

This is a Whitsunday anthem that evokes a spirit of serene strength. It is a prayer of humility that is yearning for the infinite, eternal joys. The music is vocally very natural; each voice line "sings" and the affinity of words and music is beautiful.

*Hymns*, arranged by Robert Shaw and Alice Parker. Lawson-Gould Music Pub.

To hear these settings of familiar hymns as they are sung on recordings by the Robert Shaw Choir would convince anyone that this is hymn singing and hymn tune arranging of great import. There are some twenty hymns in this Robert Shaw Series. In each one the stanzas are given varying voice-part treatment, always in good taste stylistically and with imaginative contrast, the total offering being in fine balance. To this reviewer, both the arrangements of these hymns and the recording of them by the arranger's choir, has brought new insights into *how* new vitality can be brought to the singing of hymns. In our time, when the concern is toward developing congregational participation in the service of worship, especially in hymn singing, occasional singing by our choirs of such arrangements as these anthems, would help provide a new point of view for the congregation—a new point of view which is aimed directly at the center of corporate worship, the congregation's imagination. While not arranged as such, this series of hymns could serve as excellent multiple-choir service material.

*Ten Chorale Settings*, Ernest Pepping. Concordia Publishing House, #97-6313.

This is a collection of chorales dating from the twelfth to the

seventeenth century (1646), most of which are well-known. However, one will discover a new gem or two in this collection. (All the chorale tunes are to be found in *The Lutheran Hymnal*.) The settings are not the "Bach harmonization" chorale style but somewhat in the style of his instrumental trios and sonatas. Each voice part is an independent entity which sings around the chorale tune. These parts are not descants nor obligato voices but a part of the total tonal framework. The settings are brief and are not difficult—there is no impossible voice leading—yet they are modern. One doesn't expect to feel the element of devotion in contemporary church choral music, but here one does—and without piety. Either as examples of modern devotional music or as a fresh approach to the chorale, this collection will interest those who are looking ahead while building from the proven roots of the past.

It is stated that these chorale settings may be sung as chorale motets by choir alone or antiphonally by choir and congregation.

### Organ Preludes

*Hosanna*, Everett Titcomb. B. F. Wood Co.

This is fine Palm Sunday music. Excerpts from the antiphons for Palm Sunday: "Hosanna to the Son of David" and "The Children of the Hebrews" are woven into the musical fabric. The refrain of Teschner's hymn tune ST. THEODULPH is also quoted. One might suspect that all this may add up to a kind of preludial *pot pourri*, but such is not the case.

*Liturgical Chorale Book*, A. W. Leupold. Augsburg Publishing House.

This is a volume of fifteen chorale preludes. Each one is a brief and musically interesting development of a chorale tune written in contrapuntal style and having within the total musical structure the overall spirit of the chorale. Each prelude is preceded by a four-part chorale setting of J. S. Bach. There is no forced attempt to create something new or different. Like their models, the master chorale-prelude composers of the sixteenth to eighteenth centuries, these exhibit reverence, tenderness and virility, depending on the character of the hymn. Technically, the demands are on the performers' sensitivity to the spirit of the hymns and the relationship of the chorale melodies to those hymns. The composer, A. W. Leupold (1868-1940), was late organist of St. Petri, Berlin. The book is excellently indexed, with complete data given on the source materials. The printing and paper are superior. Suggestions for prelude registration are carried underneath the



printing of the chorale. One is free to write in the tonal markings pertaining to his own instrument.

*Eleven Improvisations on Hymn-Tunes*, Camile Van Hulse. H. T. Fitzsimmons Co.

These are easy two-to-four-page improvisations on good hymn tunes which are probably not in the familiar category, except the three saints, ST. CATHERINE, ST. ANNE and ST. AGNES. If it is our duty to keep people's minds, in worship, on things sacred, then these preludes fulfill that function. The character of each improvisation stems for the most part from a motif drawn from the hymn tune followed by a development which sustains one's interest in an easy-going pace. The color line rather than the polyphonic line dominates the musical style in this collection.

### Fine Settings of Great Church Texts

"I Heard a Voice from Heaven"—Thomas Tomkins. Novello, MT-925.

Good memorial and/or funeral texts with equally fine music are rare. This is a fine addition to that category.

"O Come, Creator Spirit"—Herman Eichorn. Galaxy, #2146.

This Latin text of the ninth century is here set for SAB choir.

*Prayer of St. Francis*, Lloyd Pfautsch. Summy-Birchard, #5066.

A new approach to this favorite text. Arranged for SATB, it is quite moving.

*The Beginning of Wisdom*, Austin Lovelace. Augsburg, #1220.

This is a thoughtful text with equally interesting music.

"Watch Over Thy People"—Joseph Roff. Summy-Birchard, #5213.

An ancient prayer arranged for SATB.

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### HYMNIC ANNIVERSARIES IN 1960

Friedrich Filitz, 1804-1860

Charles Hutcheson, 1792-1860

Laurentius Laurenti, 1660-1722

William Shrubsole, 1760-1806

Friedrich Silcher, 1789-1860

Melchior Vulpus, 1560-1616

Christian Friedrich Witt, 1660-1716

Nicolaus Ludwig von Zinzendorf, 1700-1760

# Families Who Sing Together Cling Together

JEAN CARTER COCHRAN

**D**OES THAT TITLE SOUND like a cliché? It is true however. Those of us who remember when radio or TV had not taken so much of the place of home music can recall happy Sunday evenings around the piano when all took part in the hymn sings even to the little tots.

In our large family each one chose in turn beginning with the youngest and ending with my father, the minister, whom we did not realize was to leave us so soon for the heavenly place he loved to sing about, who often chose:

I will sing you a song of that beautiful land,  
That faraway home of the soul,  
Where no storms ever beat on that glittering strand,  
While the years of eternity roll.

Oh, how sweet it will be in that beautiful land,  
So free from all sorrow and pain  
With songs on our lips and with harps in our hands  
To greet one another again.

It was not always the inspiring music of our finer Church hymns, but it made Heaven a glad place to us children and we sang the other hymns as well, such as "Abide With Me," "Lead Kindly Light" and "Onward Christian Soldiers!"

It did another thing for us, it stored our minds with beautiful music and thoughts that would return to gladden our memories in years to come. The subconscious mind is an unfurnished room with "a little of this and a little of that,"—things which are not always worth while, but we can decorate it by memorizing poetry, hymns and scripture.

Please do not think from the above that we only sang hymns. We were a lively group of young people and all through our education we were often around the piano singing popular and college songs and all took music lessons.

Not only the singing but our parents' spirit made us cling together even when we were separated by wide oceans, for our brothers went to China as missionaries, but we always corresponded regularly and kept in close touch.

The brothers kept up the same singing tradition and I recall when



visiting them in beautiful Kuling, summer resort in Central China, being with them at family prayers.

For the children's sake we were singing "Jesus Loves Me." My little niece Lois, aged around two or three, with blue eyes, golden hair and a bewitching dimple was sitting on her father's knee. Her sweet voice rang out quite clearly "Jesus loves me this I know." Her father looked down at her smilingly then turned and whispered to her grandmother, "How could He help it?"

Another large family in our connection was very musical with father, mother and children all having good voices. There were eleven children and they were all taught to play musical instruments—violin, cello, guitar, banjo and piano. They really had a small family orchestra.

They spent each summer at a farm house on the shores of a Long Island bay six miles from their father's parish. Every Sunday evening they sang hymns with the instruments as accompaniments. They found much later that summer visitors from other cottages were used to rowing on the harbor to hear the hymn singing which rang out so musically over the water.

As a result of this training, one son sang in his college glee club, was organizer of community concerts and was chairman of a prominent suburban church noted for its music.

This family always clung together though scattered in various towns. Although some have passed away the rest still carry on a family round robin letter.

May I add another personal note? I spoke of furnishing our minds with beautiful thoughts by singing hymns in the home. In recent years my health has kept me from church or concerts. I receive my entertainment from the radio. Sunday I listen to the music and hymns and though I am often resting with no book at hand I find I can say the words of most of the hymns when I hear the introductory notes, thanks to our family Sunday songs.

My eyesight is also failing and being warned by the oculist that I might lose my sight I have learned many of my favorite hymns and Psalms. One of them I very much like and I hope my readers do. It is—

Take thou our minds, dear Lord, we humbly pray;  
Give us the mind of Christ each passing day;  
Teach us to know the truth that sets us free;  
Grant us in all our thoughts to honor Thee.

How thankful I am that years ago our family sang together!

# Hymns in Periodical Literature

RUTH ELLIS MESSENGER

*Response*, Pentecost, 1959 (mentioned editorially in this issue) is a periodical devoted to the liturgical arts: Architecture, Drama, Literature, Music, Painting and Sculpture. Its format is a thing of beauty in every detail and worthy of the subjects to be presented. The initial issue carries a full-page photograph of Dr. Luther D. Reed, the eminent Lutheran hymnologist and Fellow of The Hymn Society of America, with an editorial tribute to his life-long devotion to the ideals of liturgy and worship.

This first issue also includes "The Church Hymn and Theology," by Bishop Wilhelm Stählin, translated by Elmer E. Foelber. The Bishop stresses the relationship between the two with illustrations from hymns of the Incarnation, among them, Luther's "Gelobet seist du, Jesu Christ." "Hymnody," he believes, "complements theology" and "expresses what is unspeakable." In our contemporary situation we lack an adequate hymnody. In his words, "We hope that the hymn of the Church, the beginnings of a revitalized theology, and an emerging Christian piety will find one another and come closer to one another than is the case today."

Helen Allinger, "Junior Choirs—A Rewarding Experience," *Journal of Church Music*, September, 1959.

Miss Allinger has given us a very delightful article on how to organize a Junior Choir and what is more important, how to conduct it after it is organized. She speaks from experience which reveals her deep concern with the true musical and spiritual values inherent in this work. The activity of the child in the choir is followed from the day of his enrollment to his receipt of a third year award, which, under Miss Allinger's methods of teaching, may be assumed to be inevitable.

Elizabeth G. Benton, "The Sailors' Hymn," *The Lookout*, July, 1959.

Fine notes on "Eternal Father, strong to save," are provided by the author: on William Whiting who wrote the text and on the tune MELITA composed by Dykes, with the reminder that Melita is Malta where St. Paul suffered shipwreck.

J. Dale, "Some Echoes of Charles Wesley's Hymns in his Journal," *London Quarterly and Holborn Review*, April, 1959.

Charles Wesley's little-known Journal contains references to his hymn themes, notably Wrestling Jacob, Christ as the Good Samaritan, the trumpet voice, the hammer of the Word, and the Church as a ship.

Beatrice Plumb, "Hymns and Hers," *Christian Herald*, November, 1959.

A novel and engaging presentation of the contribution of women writers to our hymnals. In the minority as compared with men who have written hymns, women have nevertheless produced texts of permanent value which appear continuously in our major current hymnals. The roster of names is impressive, among them Anne Steele, C. F. Alexander, Jemima Thompson, Fanny Crosby, Frances Havergal, Charlotte Elliott and Anna B. Warner. Among moderns we have Mary Thompson who wrote "O Zion haste," Laura Copenhaver, "Heralds of Christ," and Katharine Lee Bates, "America the beautiful." The author's belief that women write more subjectively than men, or that their hymns may be identified as by women from internal evidence, are matters that might be further discussed.

Arthur Pollard, "Restless Endeavor," A Study of the hymns of A. M. Toplady. *The Churchman* (British), March, 1959.

This article is based on Toplady's collection, *Hymns and Sacred Poems*, 1860. Toplady's greatest hymn is "Rock of Ages." Its sub-title, "A living and dying prayer for the holiest believer in the world," is characteristic of his attitude which the author declares is "realistic, uncompromising, dramatic, fervid." Toplady was, in his day, a controversialist and as a Calvinist, opposed to John Wesley. "Toplady's was not a hot-house faith," says Mr. Pollard, "it was rather faith in the furnace, religion at a perpetual white heat."

A. S. Gregory, "The Communion Hymn," *London Quarterly and Holborn Review*, April, 1959.

After a brief introduction on the function of Communion Hymns in general, their history is traced from the Early Church's Eucharistic Hymn of Thanksgiving, through those of medieval Latin authorship, the Wesleyan contribution and finally the most-used communion hymns in current Protestant hymnals. Doctrinal implications are clearly stated and controversial aspects pointed out. Heber's "Bread of the World, in mercy broken," and Bonar's "Here, O my Lord, I see Thee face to face" are widely used. The author finds one unity in great diversity—"All to be done in penitence and faith." The closing illustration is Neale's translation of the ancient hymn from the *Bangor*



*Antiphonary* (7th C.), *Sancti venite, Christi corpus sumite*, "Draw nigh and take the Body of the Lord."

Albert C. Ronander, "Our Reformed Heritage in Music and Song," *United Church Herald*, July 2, 1959. In observance of the 450th Anniversary of the birth of John Calvin.

The Calvin Anniversary has inspired a large number of articles recognizing Calvin's achievements as Reformer, theologian, educator and ruler of Geneva. Mr. Ronander associates him with Luther as a pioneer in establishing Protestant sacred song; then traces Calvin's activities in promoting and endorsing psalmody which led to the production of the *Geneva Psalter* of 1562, and its proliferation in the psalters of Europe and America. Calvin's attitude to music is briefly treated. Unfortunately restrictions of space have prevented Mr. Ronander from giving more than a summary of an important phase of the Reformed Movement vitally interesting to hymnologists.

Carl F. Schalk, "Music and the Word," *Lutheran Education*, March, 1959.

Those who are concerned with the philosophy and function of sacred music in general, should read Mr. Schalk's article in full. The principles set forth are adequate and satisfying for all forms of sacred music but immediately applicable to the problem of the relative importance of the hymn text and tune. Music is conceived as a response to the Word. "If the function of music . . . is understood in the light of a responsive action to God's Word and the message of salvation which it brings, broad new vistas await those willing to venture out."

Philip S. Watters, "A Hymn of Glorious Assurance," *Music Ministry*, October, 1959.

Dr. Watters' article is the first of a series of eight, discussing great hymns in *The Methodist Hymnal*. Charles Wesley's "Thou hidden Source of calm repose," is the hymn selected to open the series. The author places the hymn in the setting of Wesley's life and experience, pointing out its universal applicability. The text should be read or re-read by all, in order to appreciate its beauty anew. Better still, it might be sung with Dr. Watters' comments on the tune ST. PETERSBURG in mind.

Edward A. Cording, "Music Worthy of God," *Christianity Today*, November 24, 1958.

A higher and more spiritual standard in all musical worship is urged in this article. Respecting hymns, the finest expressions of

faith and fellowship are available with uplifting tunes. The Gospel Song should not monopolize the field. "Christians should live up to their spiritual capabilities, and we are not doing that if we choose hymns below our spiritual understanding."

Jane Crowe Maxfield, "'Gillie'—Portrait of a Great Teacher," *Rochester Review*, January, 1959.

A tribute by a former pupil, to Joseph H. Gilmore (1834-1918), Professor of English at the University of Rochester, author of the hymn, "He leadeth me."

Oliver C. Rupprecht, "Two Giants of Lutheran Hymnody," *Lutheran Education*, December, 1958.

Originally written for a Lutheran Intercollegiate Choral Festival in Milwaukee, Wisconsin, 1958, the article acclaims Philipp Nicolai on the 350th Anniversary of his death (1608); and Samuel Rodigast on the 250th Anniversary of his death (1708). The great value of anniversary remembrance is emphasized. The majestic hymns of Nicolai, "How lovely shines the morning star" and "Wake, awake for night is flying" are analyzed with the background of Nicolai's tumultuous experience. His courage and zeal should be an incentive to the best use by the present generation of its musical gifts. Rodigast, a Professor of Philosophy at the University of Jena and a man of great intellectual powers has given us the hymn "What God ordains is always good." "Samuel Rodigast's contribution to our time is his beautiful example of a rich maturity, a maturity combining deep learning with even deeper trust."

John R. Scotford, "Let the People Sing!" *Church Management*, April, 1959.

A Church Building Consultant here observes the increasing importance of hymn singing, the changing function of the choir, and the new concept of the Minister of Music as one who develops the entire musical capacity of the congregation in order to "strengthen worship." The author's outlook on congregational singing is original. People do not sing in church because of poor acoustics, the use of sound absorbing building materials, a scattered congregation, and self-consciousness born of a hopeless struggle to emulate the choir. Mr. Scotford would recommend structural reform to secure resonance and prevent echoes; also placing the choir less conspicuously with respect to congregation. "Good hymn singing should be built into the structure."

# A New Venture With the Hymnal

LOUISE H. JOHNSON

THE STATUS OF MUSIC in the church school can easily become static. Often the same few hymns are sung in each department month after month, either because little preparation is made in the selection of music, or because leaders who feel inadequate in the realm of music are reluctant to dare to learn anything new. This situation is being met in our church in two ways: 1. A trained teacher in the field of music works with the church school teachers, helping them select a wider variety of songs and hymns with the same theme as emphasized in the church school curriculum. Not only does she help with the selection of music, but also suggests ideas for presenting and using it; 2. A hymn of the month is chosen for the entire church school.

Primarily, hymns are selected to correlate with the church school curriculum, or with the seasonal material used (Thanksgiving, Christmas, etc.). In planning with the Minister of Music, a hymn of the month is also selected for use in the morning service of worship when the children's choirs participate. As often as possible, hymns are chosen which can be used by all of the departments. In most instances, only a portion of the hymn is suggested for Kindergartners and sometimes Primaries; for example, the refrains of "O come, all ye faithful" and "Rejoice, give thanks and sing." In instances where the hymn selected to fit the curriculum is too difficult for the younger children, or where the curriculum material is so different in emphasis, a special song on their level of understanding is chosen.

The following note to parents, along with the words and music of the hymn, in an attractively mimeographed folder, launched an experiment in our church school which brought enthusiastic response from the children and their families. A similar sheet, sometimes including interesting facts pertinent to the hymn, is given to each child on the first Sunday of the month.

The Bible is our guide in worship; the hymnal is its companion. It is our hope that during this year the entire family may enjoy fuller use and understanding of the great hymns of the church. Each month all departments of the church school will be concentrating on the "Hymn of the Month" in addition to their regular work. These hymns will be used during the service of worship on Family Sundays.

A hymn is more than a song—it is a combination of a text to live by and music which is equal in inspiration to the text. We hope as



each child grows that the hymns will be a foundation, a well-spring of inspiration that he may call upon in work or play, in the darkness of the night, in times of gladness or of sorrow.

Such is the hymn for the month of October, the well-known prayer, "Father, Lead Me Day by Day." May you, as a family, find it a guide for your daily living as you sing it together.

The results of this new venture seem to be manifold. Children and their parents are becoming acquainted with the great hymns of the church; they are building a repertoire of hymns which will provide lasting inspiration and help throughout their entire lives; more families are singing together in the homes; children are finding, through the hymn of the month, a channel of expression with which they are familiar when they attend worship services in the church; teachers are discovering that music is a media of teaching, or worship, of communication with the child, and of the child's own expression.

In the area of church music and specifically that of hymns, children's growth in knowledge, understanding, appreciation of the literature, and a singing use of hymns is dependent upon the church providing a teaching program which will show children the live relationship between sincerely meaningful texts and good music.

## REVIEWS

*Das Acht Lieder Buch* (Nürnberg, 1523/4), facsimile reproduction, Bärenreiter Music, 250 West 57th St., New York 19, N. Y. Pp. 24, vi, \$1.50.

The proper title of this little volume is *Etlich Cristlich liden Lobgesang/vn Psalm*. . . . It consists of eight hymns that were apparently first printed separately in single sheets by Jobst Gutknecht who was active in Nürnberg, 1509-1542; and subsequently put together haphazardly to form Lutheranism's first hymnal. To do so was Gutknecht's own idea. He was re-issuing as a modest commercial venture various odds and ends he had accumulated in his print-shop. The eight hymns, most of which are still in common usage are: *Nun frewt euch lieben*

*Christen gmein* (melody and ten stanzas), *Es ist das hayl uns kumen her* (melody and fourteen stanzas with a thorough index of scriptural sources by Paul Speratus), *In Got gelauss ich das er hat* (melody and nine stanzas, with an anonymous scriptural index, though the hymn is by Speratus), *Hilff Got wie ist der menschen not* (six stanzas and an anonymous scriptural index), *Ach Got von hymel sihe darein* (melody and six stanzas), *Es spricht der vnweyssen mundt wol* (six stanzas), *Aus tieffer not schrey ich zu dir* (four stanzas), *In Jesus namen heben wir an* (two-part melody with nineteen stanzas). An exquisite publication, this reviewer enthusiastically commends it.

—JAMES BOERINGER

*Das Klug'sche Gesangbuch* (Wittenberg, 1533), facsimile reproduction, Bärenreiter Music, 250 West 57th St., New York 19, N. Y. Pp. 200, xxxvi. \$5.50.

The first edition of Joseph Klug's *Geistliche Lieder* was long thought lost, though its text had been printed in 1739 by Salomon Cyprian who included no music because the tunes were so well-known. The single extant copy, however, was re-discovered in 1932 in the Lutherhalle in Wittenberg, and was found to be Cyprian's own copy, its later history being only partially traceable from inscriptions on the flyleaf. It is rich in illustrations (mostly from Luther's *Betbüchlein* of 1529), some of which have been previously published, though this is the first release of the entire volume. It is indeed an unusually beautiful and interesting gem, measuring only  $3\frac{1}{2} \times 4\frac{1}{2} \times 1$ ". It is boxed, its binding is rich and flexible, its paper attractive. Besides being the earliest known illustrated hymnal, it is also the earliest comprehensive fundamental source for the original Lutheran chorale tunes and chorale texts. It contains five sections: 1. five hymns by Luther, as well as the 111th Psalm and Litany in German and Latin; 2. the 134th Psalm by Justus Jonas and the 117th Psalm by Johann Agricola; 3. five hymns translated from the Latin; 4. fifteen hymns by various persons; 5. Psalms and Canticles. Usually just the melodies are provided but the psalms and canticles (with two exceptions) are in four-part fauxbourdon arrangements by Johann Walter. There are fifty hymns in all.

Dr. Konrad Ameln provides an excellent commentary at the back of the volume.

—JAMES BOERINGER

*Sing to the Lord*, Christian Education Press (Evangelical and Reformed). Philadelphia, 1959.

A collection of songs and worship material for the Sunday School and other church groups. It is also intended for use in the family circle. There are nearly three hundred hymns and responses, old and new, carefully chosen to celebrate in song the seasons of the Christian Year, special days and occasions, and the various facets of Christian experience. The convenient size of the book—about half that of our standard denominational hymnals—makes one wonder whether most of the books in our church pews are not larger and more cumbersome than need be.

This reviewer was delighted with the variety of good material made available here for the young people of the church: standard hymns and chorales, spirituals, carols, some of the most usable gospel songs, table graces and responses. There are eight spirituals, including "Balm in Gilead," "Were you there," and "Let us break bread together." The harmonizations of these spirituals vary greatly in different publications and it may be that not all of the settings presented here will meet with universal approval. The changes in the melodic line, sometimes by only one or two notes from the accustomed (yet one cannot say definitive) renditions, are disturbing; for example, the *c* instead of *e*

in the second line of "Let us break bread together."

The use of carols was not overlooked by the compilers. The traditional ones for Christmas are here as well as carols for the Easter season. It was a pleasure to note the inclusion of "Christ now is living," set to the delightful Lithuanian folk tune, and "In Joseph's lovely garden."

The index lists forty "Children's Hymns." Fortunate indeed are the children in Sunday Schools whose teachers recognize the quality of the material presented here and make diligent use of it. These are not childish ditties but songs of permanent worth that will be treasured all through life. Children will love the words and music of "I sing a song of the saints of God," even though there have been changes and omissions in the text.

Every good hymnbook has an air of familiarity about it. That is, most of the material is old and has passed the test of time. But new hymns are always needed to meet the changing times and they are to be found in this book. For example, the page following the familiar "Stand up for Jesus" is given to Fosdick's "God of grace and God of glory," set to the superb Welsh tune CWM RHONDDA. It is good to find "Hills of the north, rejoice" in the Mission Section but I looked in vain for the excellent new mission hymn "Heralds of Christ" by Laura S. Copenhaver. There is a fine section of hymns on the home and the family, an emphasis much to the point in our time. There appear to be no wedding hymns. Why was

"O love divine," one of the most usable marriage hymns in the English language, not included? The answer may be that space, after all, is limited, and no hymnbook was ever published that did not omit someone's favorite number.

A work of this kind is valuable only as the leaders in church groups or parents make intelligent use of it. The plan of the book, its table of contents and indices should be carefully studied. Only so will its rich resources in song and prayers and other devotional materials become evident. The compilers have brought together a high grade of material, garnered from many sources, and usable in churches and homes of any Christian denomination.

—LESTER HOSTETLER

*The Handbell Choir* by Doris Watson. The H. W. Gray Company, Inc., New York, 1959.

The interest in handbells in this country has developed rapidly in recent years, and it is true that manuals to help the musician get his first bell choir organized are greatly needed. *The Handbell Choir* will certainly fulfill part of that need. The author is quite experienced in the field of handbell ringing and is qualified to speak about it.

Of the eleven chapters in the book, the first two deal with mechanics and background of the bells—how to order, how to store, and so on. Certain generalized remarks are made about bell sets (exact number and range of bells) in Chapter One, but this subject is far too important to leave without



considerable discussion. One of the main problems in the national movement of bell ringing is the lack of standardization in this matter. Many considerations must inevitably enter into a wise decision upon a particular set of bells, and the inexperienced musician should be given more aid in thinking this through.

Chapter Two treats the care of handbells, and this is an important section though it might logically be argued that its place is later in such a book. The suggestions here offered should be heeded by all who work with handbells.

Without a doubt, the most controversial part of the whole book is Chapter Three which gives a detailed description of ringing strokes, symbols to be used for indicating them in the music, and so on. Had this section been presented from the point of view that it was the author's particular system and not a universal system which had been accepted and adopted by all in the field, it would have given a more accurate picture of handbell ringing in America today. (A general suggestion is given at the end of the book in the Conclusion that working with handbells provides opportunity for creative thinking.) Actually, it might better be stated that in the whole field of music, with the possible exception of composition, handbell ringing represents the only modern-day "frontier." Right now in our times the methods and traditions are being hammered out which *will become* the accepted methods of the future. For all standard instruments in use today, there

have been methods evolved for mastery of the techniques required, and these are available through literature and the traditions of private instruction. Along with this evolution for each instrument, a suitable repertoire has been composed. (Admittedly, in the case of certain instruments, the prime repertoire is to be found in ensemble composition rather than in solo form.) There is much more to be debated and written about, here, before the final "method" will appear. The subject of damping handbells is scarcely touched upon; yet, there is a growing feeling among many members of the American Guild of English Handbell Ringers that much experimentation needs to be done with it. It is not possible at this stage of the art to categorically dismiss it with the excuse that it is foreign to the tone of bells.

Chapters Four, and Seven-Eleven give many helpful suggestions regarding the organization of a handbell choir apart from the ringing techniques. Any who are considering beginning work in the handbell field will do well to study these ideas. All who have bell choirs in churches have had to face these problems, and it is possible that certain solutions described here may be of help to experienced directors as well. Chapter Five deals with the responsibilities of the director. Chapter Six, which is devoted to learning and performing methods, is good, but again it should have been stated that the outline offered represents no general standard in the field.

It is tempting in the early period

of the development of a new medium to try to formalize the entire field from one point of view or one set of experiences. If *The Handbell Choir* is to be criticized, it must be upon this account. Certainly, there is much of value in it, and it represents a milestone in its field. All who have any interest in handbells must include this book with the too few others on the subject that are available.

—RICHARD W. LITTERST

*Stories of Our National Songs* by Ernest K. Emurian. W. A. Wilde Company, Boston, 1957, \$2.00.

The 108 pages of *Stories of Our National Songs* fairly teem with anecdotes—many in a conversational form—of the authors and composers of four of our patriotic hymns and songs: "America," "America the Beautiful," "The Battle Hymn of the Republic," and "The Star Spangled Banner." Considerable background is offered in such a gripping way that it is difficult to lay the book aside until it has been finished.

The four selections were all authored in the nineteenth century at regularly spaced intervals from 1814 to 1893. Two authors were men and two were women. Two of the tunes were composed by Englishmen and two by Americans. None of the tunes was originally intended for the poetry usually associated with it today in this country.

Did you know that the music for "The Battle Hymn of the Republic" began as a gospel song with different words for a Southern

Camp Meeting? Did you know that the music for "The Star Spangled Banner," our national anthem since 1931, was originally composed for verses written for a London organization commemorating a pre-Christian Greek who wrote endless verses about love and wine and the folly of life? How is it possible that such collections as these have become associated with hymns and verses inspired by the majesty of God as seen in the rolling expanse of our country or inspired by the heat of patriotism during a time when the very foundations of this nation were threatened? These stories and many others are told.

Mr. Emurian's dramatic approach to his subject has been appreciated in six earlier works—several of which deal with hymns and hymn writers. Since 1947 he has been Minister of Elm Avenue Methodist Church in Portsmouth, Virginia. He is an author and composer of many hymns, anthems, novelty and popular songs. He is well-known as a writer, teacher, and speaker in the field of Church Music and Practical Hymnology. For several years he was Music Columnist and Critic for *The Pulpit*.

—RICHARD W. LITTERST

### Correspondence

Excerpts from a letter from Miss Grace Brunton, London, England.

From Sept. 22nd to 24th I was at Canterbury for the Annual Conference of The Hymn Society of Great Britain. We stayed in St. Augustine's College—part of the medieval monastery now adapted for an Anglican training college. I



enjoyed the quiet peace of the place with its grey buildings around green lawns with many flowers. Two of our meetings were held in a fourteenth century room with a long history. Charles I and Henrietta Maria spent their first wedding night there and Charles II slept there as he journeyed from Dover at the time of the Restoration.

I enjoyed meeting the members of our society for the first time. We had a lecture by Mr. Gerald Knight on "Church Music in Ten African Countries"—a well-illustrated account of his visit to Anglican choirs. Dr. Alan Blackall (Organist Emeritus Canterbury Cathedral) lectured on Charles Steggall—specially interesting because Steggall was his teacher for three years. We joined the people of the town in the Baptist Church for a Hymn Festival. Hymns were introduced by Rev. K. L. Parry (Editor *Companion to Congregational Praise*). It was a happy time. I was greatly taken by a hymn by Tilak, new to me: "One who is all unfit to count." Do you know it?\*

Oct. 2, 1959

From Rev. J. Alan Kay, Editor of *The Choir*; and *London Quarterly and Holborn Review*. June 11, 1959.

Dear Dr. Messenger:

I was very interested in Dr. Reid's comment in the April number of THE HYMN on Charles Wesley's lines

Hide me, O my Saviour, hide,  
Till the storms of life be past.

He very rightly said that they

"would seem to say to some that religion is a means of hiding from the hardships which life and death bring." I am sure that is the impression they often convey and that is a disastrous one. Christianity is not a way of escape from suffering, and those who think that if they are Christians God will keep all troubles away from them are very much mistaken. Jesus was not shielded from all hardship, and His followers will not be shielded from it either.

I think, therefore, it is important to remember that Charles Wesley headed this hymn "In Temptation." Nothing else would justify it—but that does. The way of overcoming other troubles is to face them; the way of overcoming temptation is to run away. It is no use trying to fight it; that only makes it worse by keeping it in our minds. The thing to do is to turn our attention away from it and think of something else, and the best prophylactic is the thought of Jesus. That is what Wesley is talking about here. By "the storm of life" he means temptation, and he knows that the way of overcoming it is to turn his back on it and take refuge in Christ.

If the hymn leads us astray, it is therefore not Charles Wesley that is at fault but our misinterpretation of him. Nevertheless, the ordinary worshipper can hardly be expected to know the true interpretation unless he is told, and perhaps, therefore, we ought to restore Charles Wesley's heading in our hymn books.

Yours sincerely,

J. ALAN KAY

\* *Congregational Praise*, 388; *Pilgrim Hymnal*, 330. Pres. *Hymnal*, 1933, 234.